## PLANS FOR GRAND OPERA.

ARRANGEMENTS FOR THE SEASON AT THE METROPOLITAN.

New Singers and Old Favorites Who Make Up Abbey & Gran's Company-The Subscriptions Even Larger This Beason than Last Year-Three New Productions Promised - Occupants of the Boges.

With the memory of the last performance of the successful opera season of 1804-95 still fresh, a performance that concluded with something more than the usual demonstration of thanks for pastentertainment and unmistakable indications that the singers would be welcomed again, New York has reason to expect much of her grand opera in the season that is soon to open. Almost before the lingering enthusiasts, who were crowding the aisles, standing on chairs that they might wave their handkerchiefs the higher, and men climbing on the stage in their zeal to express their satisfaction with the satists, were forced to leave the Metropolitan



PRANCES SAVILLE. Opera House at the close of the supplementary season because the gasman wanted to go home at 1 o'clock and turned out the lights, they had begun to speculate upon what the next season would bring forth. The doors of the Metropolitan Opera House

will be opened four weeks from to-morrow even-ing, that is, on Nov. 15, for a season of grand opera, in Italian. French, and German, under the direction of Henry E. Abbey and Maurice Grau. The plans for it are completed, and some members of the company have already arrived. The subscription sales of last year at this season amounted to almost \$50,000 more than the preceding season, but the receipts thus far have surpassed them. The Metropolitan Opera House company is to be a more expensive one than ever before, and it will include most of the popular artists of last season. Emma Eames and Zelie de Lussan will be missed in the bill, but Mme. Melba, Mme. Lillian Nor dica, Mile, Bauermeister, Mme, Caivé, Mme, Scalchi, the de Resakes, Victor Maurel, Pol Plançon, and d'Aubigné are again included in the list, and with them are a score of singers who were not heard here last year, but whose names are by no means unknown. Among the new recruits are Marie Engle, who has been heard in New York before: Georgine von Januschowsky, one of the most paintaking of artists; Clara Hunt, an American girl who has had an excellent training for the operatic stage; Frances Saville, another American girl; Sofia Traubmann, was was born and received her early musical education in this city; Guillaume Albert Lubert, who has sung leading Italian rôles in Paris; Aurelia Ketzer, Lola Beeth, a favorite of the Vienna Opera House, and Giareppe Cremonini, a young Italian whose future is regarded as full of promise. The orchestra will be much the same as that of last season, and its direction will be shared by Mr. Anto Seidl, Signor Bevignani, and Signor Seppili, with Herr Louis Saar as assistant conductor. Mile. Marie Guiri, the comely young woman who was bremière danseuse last season, has been engaged or this year, and Signor Albertisri is to be the baltre de ballet. As before Mr. W. Parry is to lave the stage management, and Signor Corsi is at the Theater ander Wien. From 1879 to 1880 to be the chorus director. The company has she was the principal soubrette at Leipzig, and



MLLE. A. KHTZER.

Abbey & Grau are confident that it will not disappoint anticipation. They spent a good ments and arrangements for their company, and New York will have an excellent opportunity to judge for itself of the results. After the close of the usual season here the

company will be heard for two weeks in Boston. a week in Baltimore and Washington, a week in Philadelphia and Cincinnati, two weeks in Chicago, and a week in St. Louis. The company will then return to New York for the usual supplementary season of two weeks, ter some instructive remarks on the judicious employment of connective particles, the je new or hinges on which sentences turn. There t the or hinges on which sententee and a good writingse-doubt that a close reasoner and a good writingse-general may be known by his pertinent up for connectives. Useful, however, as is a conshort tive particle that expresses a real connect! . will thought, one that serves no purpose is liere," by B. Goddard one used for an unsulatio" and "Der Freischüts" has been abandoned. Much is promised for "LeCid," and the scenery is already being prepared. Portions of this oners have been given here before. It is to be as fine a spectacle as the Metropolitan Opera House resources will permit. "Die Meister-singer and "Lehengrin" will be given in both German and Italian.

When the season closed here last spring it was announced that Jean de Reszke was under engagement to sing at Covent Garden in London, and later this engagement was broken. M. de Resake explained at the time that he wanted to rest and prepare himself for his next appearauce in America. He will sing Triston this scason, and Mme. Nordica will probably sing Isolds. Mmc. Melba may sing Manon, and Mmc. Calve's new rôle will be Anita in Massenet's

The prospectus of the season announces that the repertoire will be selected from thirty-seven operas, of which only three—"Le Cid," "La Navarraise," and "La Vivandière"—are novelflee here. Wagner is represented by six operas Massenet by four: Gounod, Verdi, and Meyerbeer by three each; Donizetti, Mozart, and Rosaini by two each; and the other composers are B ret, Mascagni, Ponchielli, Bemberg, Bellini, A. Thomas, Leoncavallo, Délibes, Flotow, Gluck, Eclio, and B. Goddard. Other operas may be added later in the season. The list that has already been selected is as follows:



B. Goddard Since Mme, Caivé appeared here she has sung Carmon before Queen Victoria and received for it a piece of lewelry that may be seen later. The role of Anita in "La Navarraise" was con structed for her, and she has sung it abroad rividly and with all the intensity that made her Santuged in "Cavalleria" so striking. She will in all probability be heard also in "Le Cid" and

in "Meflatofele." New York is perhaps more interested in the personnel of the Metropolitan Opera House company than in the operas they are going to company than in the operas they are going to produce. The complete list of the singers is thus: sopranos Mme. Metha. Mme. Lillian Nordica, Mma. Frances Saville. Mme. Georgiae von Januschowsky. Mmr. Marie Van Cauteran, Mile. Lola Beeth, Mile. Marie Marie Van Cauteran, Mile. Lola Beeth, Mile. Marie Engle. and Mme. Emma Caiv. Mezzo-sopranos and Contraltos—Mile. Marie Broma, Mile. Marie Rigie, and Mme. Soma Scalebi, Mme. Eugenia Mantelli, Mme. Aurella Kotzer, and Mile. Rosa Olitaka, Tenors—Sig. Guaceppe Cremonini, Mr. Lioyd & Aubig. S. M. Liberto Vanni, M. G. Mauguiere, Herr Otto Mirealis, Herr Adolph Walinofer, and M. Jean de Krisake. Herr Adolph Walinofer, and M. Jean de Krisake. Herr Adolph Walinofer, and M. Jean de Krisake. Guaceppe Campanari, Sig. Vascnetti. M. Matirice de Vries, Sig. Ancona, August Livermann, and M. Victor Mattre. Hasson-Sig. Ausendi. M. Pol. Flançon, and M. Edouard mary, Sig. Viviani, M. Pol. Flançon, and M. Edouard mary, Sig. Viviani, M. Pol. Flançon, and M. Edouard

tor Maurel.
Rasson Sig. Arimondi. Sig. Cernusco. Sig. Castol-mory. Sig. Viviant, M. Pot. Plançon, and M. Edouard de licusio. de Houske.
Conductors—Sig. Bevignant, Sig. Seppill, and Mr.
Anton Siedl.
Assistant Conductor—Herr Louis Saar.
Première Danseuse—Mile. Maria Guiri.
Maitre de Ballet—Sig. A ibertieri.
Stoge Mannaer—Mr. W. Parry. Assistant Stage Manager—Mr. Frank Rigo. Prompter—Sig. Louiati.
Pinnius—Mr. Webber and Sig. Baraidi. Chorus
Master—Sig. Corat. Librarian—Mr. Mapleson.

Of these singers Mme. Melba, Mme. Nordica, Mile. Bauermeister, Mme. Calvé, Mme. Scalchi, Sig. d'Aubigné, the de Reszkes, Victor Maurel, and Pol. Plancon need no introduction to New Yorkers. The remembrance of their work of last season is still strong, and each of them has his or her warm admirers, who can be depended upon to see that they get a fair share of the applause and the flowers, and perhaps the more substantial gifts when they shall say good-by to New York at the end of the season. Of the new artists less is known, though many of them have appeared here before.

Mme. Georgine von Januschowsky, one of the soprance, is the daughter of an Austrian officer. and made her first appearance on the stage at the age of 16 as an actress. Owing to her pos-



session of a good voice she was allowed to sing small rôles in operettas that were produced at Sigmaringen when she was first engaged. She then filled short engagements at Stuttgart, Freiberg, and Gratz. In 1877 she was engaged to join the German theatre company here, and her career in this country is well remembered.

to join the German theatre company here, and her career in this country is well remembered. Mme. Januschowsky roturned to Vienna in 1892 and there secured an engagement at the Opera House. She first sang the great Wagnerian roles under Dr. Hans Richter and Jahn, Mme. Januschowsky has sung the jeading soubrette roles of forty-eight comic operas, fourteen roles in opera comique, and thirty-two grand opera roles. She is an excellent linguist and a painstaking artiat. Her work will strongly reënforce the sopranos.

Marie Engle, also a soprano, studied in New York under Mme. Murio-Celli, and made her début in San Francisco as Zertina in "Don diovanni" in 1886. In 1887 she want to Loudon, where she made her début under the management of Atgustus Harris sa The Quien in "The Huguenous." She atterward appeared as Adulpian in "Norma" and Cherubian in "Le Nozze di Figaro." She sang for a brief season after that with Col. Mapleson at Covent Garden and then returned to this country, and after her marriage with Mr. Amberg retired from the stage. Her love for art and singing was so great that a short time ago she returned to the stage. Marie Engle has a repertory of about twenty operas, chistly of light soprano parts.

Lola Beeth, soprano, is a woman of prepoassesing appearance and manners. Her debut in the United States is looked forward to with much interest by those who have heard of her career in Austria and France. She has for many years been a favorite at the Vienna Opera House in the leading romannys evers the



Paris she made a hit by her singing of the rôle of Virginic, in Victor Masse's "Paul at Virginic," at the Opera Comique. Mms. Saville is perfeciality proud of her success in the part of Deadsmone, which she sang at Monte Carlo with Tamagno and Soulaerotz in 1894. It was this performance that secured for her the engagement at the Opera Comique, Paris. Some of her favorite rôles are Marquerite, Violetia, Virginic, and Juliette. She has yeuth, good looks, a rich and weil-trained voice, and artistic sensibility on her side.

Another American girl who is new to the Metropolitan Opera House company is Miss Olara Hunt, a mezza-serprano. Miss Hunt was born in Boaton, and she had experience in singing in concert here before sine went abrowl. She made her first appearance in Paris in June, 1893. She has studied under good insaters, and has an excellent training for the operatic stage. Her reperiors consists of rôles in "Lohengrin," "Aida," "The Hugusnots," "Marta," "Le Prophète," Faust, and "La Favorita."

Aurella Ketzer, mozzo-seprano, was born in Roumania, and studied at the Royal Conservatory of Milan under the tuition of Maestro Sanglovanni. She made her debut at Leghorn in "Il Trovatore" with great successive ongagements in Verona, Venice, Milan (Teatro dal Venne), where she sang in "Trovatore," "Marta," "He Guarany," and "Norma, "She afterward went to South America, singing the entire repercoyr in the theatres of Buenes Ayres, Montevideo, and La Plata, especially distinguishing herself in "La Gioconda," "Trovatore," "The Huguenota," "Alfa," "Ruy Blas," "Faust," and "Marta," After that she



went to Havana, singing successfully the entire mezzo-soprano repertory. Returning to Italy, she was immediately engaged at the Teatro Nationale in Rome, and afterward at the National Theatre in Bucharest, her native place, where she made her début as Amneria, in "Aida," with undentable success, she was then engaged for La Scala, in Milan, where she sang for the first time Franchetti's "Fior d'Alpe" very successfully. She next sang at the Communale Theatre, in Bologna, where she created Puccini's "Nanon." After that she camp Dame Quichly, in "Falstaff." at the Carlo Felice Theatre of Genoa, with much success, Following that she sang at the Venice Theatre, in Venice, at the Exposition, then at the fair in Brescia, and at the Teatro Muro, in Pisa. The last two seasons she has appeared with great success at Covent Garden, London, where she sang for the first time the music of Poccini's "Manon," and Meg, in "Faistaff." She was also engaged by Sir Augustus Harris for the tour in the English provinces, during which she visited twelve important English towns and sang with genuine success in "Faust," "Cavallerta Rusticana," "Les Huguenots," and "Faistaff."

Rosa Olitska, another of the young prima donnas, is a native of Poland. She made quite a success at Covent Garden the past season. She was educated in Germany. First she intended to become a pianist, but the fine qualities of her voice being recognized, her parents had it cultivated. Mme. Arbot Padila had much to do with its early cultivation, and afterward Prof. Julius Hey of Berlin completed her early training. She sang in grand concerts in Berlin, Frankfort, and other German cities, and made her début at the Opera of Brun, in Austria, was offered her, which she in that an engagement at the Opera of Brun, in Austria, was offered her, which she



Addings in "Worman," and Chresch in "Leadings of the Worman," and the direct of the Innertial Chresch of the Market Republished and Chresch in Technical Chresch of the Market Republished and Chresch in Landson, which is the "Leadings of the Chresch in the Chresch in the Worman of Personal Chresch in the Chresch in th

was chosen by Verdi to create the part of Pictor in "Faintaff," and by Franchetti for his "Christoforo Colombo," During the last two seasons he has sung in London at Covent Garden.

The chorus during the coming season will be much stronger than it was last year. The American chorus, whose work was fresh and pleasing, will be enforced by a large Italian and German chorus. There are about forty in all in the American chorus, and the quality of their work last winter is well enough remembered to require no further mention. Most of the mean hers had previous musical training, and all of them are ambittous. The American chorus is already hard at work at the Opera House, and it is not feared that the invasion of the new



GEORGINE VON JANUSCHOWSKY AS "FIDELIO." singers will cause any trouble. The choruses worked in harmony last year, despite the troubles that were predicted, and the American chorus was so pleased with its work that it is not likely to give any evidence of jealousy. So far as has been reported the parterre boxes will this year be occupied as follows:

Box 1—Oxden Goelet.

Hox 3—R. T. Wilson.

Box 5—Huchanan Winthrop Mondaya and one-third of the matin-es. Walter G. Oakman, Wednesdays and one-third of the matiness. H. A. C. Taylor, Fridays and one-third of the matiness.

Box 7—J. J. Astor and Mrs. C. W. Astor.

Box 9—W. F. Burdes, Mondays; C. T. Barney, Wednesdays and all the matiness; Stanford White, Fridays.

Box 9-W. F. Burden, Mondays; C. T. Barner, Wednesdays and all the matinees; Stanford White, Fridays.

Box 11-Perry Belmont.

Box 13-Perry Belmont.

Box 13-Adrian Iselin.

Box 17-W. D. Sloane and H. McKay Twombly.

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Box 18-Beljamin Herwster.

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Box 18-G. G. Baven and J. E. Parsons.

Box 19-G. G. Baven and J. E. Parsons.

Box 19-Mrs. F. Nellson. Mondays: the Misses Ogden.

Wednesdays: Charles Laner Fridays and one-half of the matinees; G. H. Morgan, one half of the matinees.

Box 29-A. T. Van Nest.

Box 33-Thomas Hitchcock, Mondays and two-thirds of the matinees; G. H. Morgan, one half of the matinees.

Box 33-Thomas Hitchcock, Mondays and two-thirds of the matinees; G. B. Morgan, one half of the matinees.

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Box 33-J. Flerpont Morgan.

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Box 34-Helen R. Bishop, Mondays and matinees.

Fridays.

Box 38-Luther Kouthers.

Prank N. Witherbee, Wednesdays; Adrian Bellin, Fr. Fridays.

Fridays.

Hox 39 - Luther Kouptse,
Box 30 - W. C. Whitney.
Box 30 - W. C. Whitney.
Box 29 - S. B. Baboock, Mondays, Fridays, and matiness; George Hoffman, Wednesdays.
Hox 24 - Robert Goelet.
Box 22 - W. Seward Webb, Mondays, Fridays, and matiness in H. H. Brooks, Wednesdays.
Hox 20 - D. O. Mills.
Box 14 - Robert Goelet.
Box 18 - Calvin S. Brice.
Hox 10 - Levi P. Morton, George Hisa.
Hox 14 - Mrs. George H. Warren, Mondays, Fridays, and two-thirds of the matiness; Joshua W. Davis, one third of the matiness; Joshua W. Davis, one third of the matiness.
Hox 19 - Henry Clews.
Hox 10 - George F. Baker, H. C. Fahnestock.
Box 8 - Cornelius N. Bliss, M. C. D. Borden.
Hox 4 - Cornelius Vanderbitt.
Hox 8 - A. D. Julilard, odd nights and even numbered matiness; J. P. Kernochan, even nights and odd matiness.

The grand tier boxes are taken by the follow-

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Box 39—Charles F. Roe, Mondays.

Box 41—Abbey & Grau.

Box 42—Miss Breese.

Eox 40—George C. Holdt.

Box 44—J. L. Riker, Jr., Mondays; Charles T. Yerkes.

Wednesdays; John D. Archbeid: Fridays.

Hox 49—G. Q. Williams. Mondays Mrs. C. Herter,

Wednesdays; Ferdinand filumenthal, Fridays.

Fox 51—Jarob H. Schiff and A. Wolff, Mondays; Mrs.

John A. Robinson, Welnesdays; Gen. Daniel Butterfield, Fridays.

Box 53—Hobert M. Thompson and W. A. Clark.

Box 54—James W. Mackay.

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Box 50—W. H. Elliss, Mondays; S. H. Valentine, Wednesdays; Frederick thoodridge, Fridays and mailmee,

Box 50—Miss M. Slade and F. L. Siad., Mondays; E.

G. Tinker, Wednesdays; William Thorne, Fridays.

Box 44—Mrs. H. C. Valentine, Mondays; E. St. John

Hayes, Wednesdays; J. G. McCullough, Fridays, Mrs.

P.H. Ballantine, matthees. Hox 48.—Mrs. II. C. Valentine, Mondays; E. Si. John Hayes, Wednesdays; J. G. McCullough, Fridays, Mrs. P. H. Ballantine, matthess.

Box 44.—Mrs. Jefferson Coddington, Mondays; James J. Higginson, Fridays.

Box 44.—S. Carman Harriot, Mondays; John H. Hall, Wednesdays; Robert A. Chesebrough, Fridays.

Rox 42.—Jefferson N. Levs, Mondays; Edward Kemp, Wednesdays; J. Abarico, Fridays.

Box 36.—E. C. Converse, Mondays; William Bergh Rip, Wednesdays.

Box 36.—J. Pulitzer, Mondays and matinées; Mrs.

Box 40-K. C. Converse, Mondays; White Mrs. Mrs. Mrs. Mrs. Mrs. A Pulltzer, Mondays and matinées; Mrs. Amos Mr. Pulltzer, Mondays and matinées; Mrs. Amos Mr. Pulltzer, Mondays. Hox 36-R. W. Taller, Stall Boxes Mrs. F. M. Bangs, C. H. Ditson, C. Moore, Jr., George Storm, Mrs. Ronald Regist. Mr. Fasskiyn Regist, Charles F. Clark, Miss. N. B. Fast, R. C. Black, Mrs. J. By W. H. Dikkson, J. W. Henning, and Mrs. C. Venday, Dilt De Forest. The omnibution of will be occupied again this year but in Opera Club.

DIANA OF THE TOWER.

Her Varying Aspects and the Lessons She Teaches from Her High Home.

She is probably the only lyric actrees who can sustain a continuous role of action so heavy and exacting.

Calve is a Spaniard. Emma de Roquer, the real name of Mile. Calve, was born in Madrid of a Spanish father and a mother from the south of France, in the department of Aveyron. Her father was a civil engineer. He died leaving several children, of whom she was the eldest. She found that it was necessary to help along her brothers and sisters, and that is what finally decided the career of Mile. Calve, who, having had a very religious education, at first at the convent of Sts. Afrique, in the country of her mother, and finally among the Sisters of the Sacred Heart at Montpellier, and, tempted by the caim life of the cloister, began to think of taking the vell.

She came to Paris and was beard by Mme. Rosine Labords, who was her first instructor. Marchest and Fuget completed her artistic education. She came out at a charity concert in Nico where she sang "The Star that I Love" but her debuts occurred at the Théâtre de la Monnale at Brussels in the part of Marguerite in "Faqui" (1882). Then in 1884 she created at the litaffan Theatre of Paris in "Aben-Hames" the role of Biones. In March, 1885, she appeared at the "Chevalier Jean." of Victorian

CALVÉ.

THE COMING DIFA.

The Grent Lyris Actrons to He Here Early in November-The "Navarratse" In-cluded in Her Reportoire-Her Frank cluded its Her Repertoire—Her Frank
Optsion of the American Andtenee,
Paris, Oct. 5.—As Mesers. Abbey and Gran have engaged some artists from our principal French opers houses for a tour through the tunited States, I thought it would be interesting to interview Mile. Caivé, beyond a doubt the star of the troups, upon the coming tour.

I found Mile. Caivé in her charming apartments on the Avenue Montaiene, Champe Elysées, when she was still under the effect of the emotion of her rôle in the "Navarraise," which she has just created at the Opéra Comique, and which has been for her the occasion of a new triumph.

"Have you retained a good impression of your first voyage? Would it be indiscreet on my part to ask you to give your frank impression of the American audience?"

"You want me to be frank. Very well. The American audience is sishe one which I prefer. It is kind, friendly, and infinitely more impressionable than your Parislan audience. It is more instinctive, less analytical, and it allows itself to drift along with the current of the piece more freely. It is, in fact, my own character. How could I help loving such an audience?"

And here the great artiste began to talk to me of her revelt against what she called the "menemic art," a little too much the fashion just now, as a matter of fact. Then she described her part in the "Navarraise," She spoke of it with passion. She "rushes along," as she said herself, carried away by her enthusiasm for her art.

The "Navarraise," the new chef d'œuere of the last season in London, having been angaged at the Cevent Garden Theatrs, she created this "Navarraise," which had an angare and the least twas afterward ratified by the she was afterent pieces that the American public.

It is in these different pieces that the American unbelle will hear while, Caivé. To them must be deded the "Mephisto Lavient Was afterwing seen her play it was the had the way in regarded that this scribe has well at the begin to the prefer to the country her and the prefer. It is kin the fash and Opinion of the American Audience

for her art.

The "Navarraise," the new chaf d'œuvre of Massenet, was composed on the libretto of Messrs. Claretie, the director of the Comédie Mesars. Claretie, the director of the Comédie Française, and Heari Cain. This librette, as is known, is taken from the novel of M. Claretie, entitled "La Claretie."

"It is during the time of the last Carliat war. All that Basque country in the neighborhood of St. Schastion and the mountains of Guipuscoa had smelled powder and seen blood for long, long months. You have noticed the black and broken walls in that region? Yes? Well, there used to be farms and farmhouses there cosey and smiling little places, with happy populations, Now they are ruins, almost cometeries. That is war."

That is the way that M. Claretie's novel opens We find ourselves in the midst of the civil war.



CEREBRING From the Brain CARBINE AND RESERVE AND RESER

Henry, N. V. - Answered as above.
C. M. B., New York. - Pl. asc give me a good remady for chronic catarrh.

Catarrhine, if taken faithfully for a month, will

C. FALING BROWN, A. M., M. D., Med Dept., Cot. Chem. Co., Washington, D. C.
All letters of inquiry answered free.

The Animal Fxiracts.

Jonoibreast. Then she want to Italy, where her impassioned acting, her dramatic power, and her admirable voice won for her the most brilliant success. She returned to Faris to sing at the Italian Theatre Leila in the "Pearl Fishers" in 1881, and left that theatre for her first trip to America. She returned to Franca to appear at the Opéra Comique in the "Cavalleria Rusticana," of Mascagni. She had to contend against the opposition of a portion of the press, but turned into a triumph the failure that from all sides a cabal had prepared for the Italian master. DR. TARRASCH ON CHESS.

WHAT THE GERMAN EXPERT SAYS OF THE HASTINGS CONTESTS.

He Thinks Techtgoria Should Hars Wen the Tournment - Young Pillsbury a Player of Senius and Full of Beep Idens --Steintin's Age Against Him-Bardeleben and Janowski Are Poor Losers-Why the Doctor Did Not Bo Better, Dr. Sigiamund Tarrasch, the eminent German chess expert, tells the following interesting story in connection with the Hastings interna-

tional tournament in his chess columns of the Frankfort General Auzeiger:
"Shortly before the beginning of the great tournament I wrote as follows:

". This tournament is the most imperiant that has ever been played. Whoever wise must be acknowledged to be the greatest chas player of the world."

"Well, the young American master, Pills-bury, won, but only by half a point, Nevertheless, his performance was admirable, the more so because he made his début in a great tournsment. It is evident, therefore, that age has nothing to do with the game of chess, and that genius requires no routine in order to achieve success. Pillsbury is a player of genius, full of deep ideas, who, as he says himself, admires and reveres Steinitz as his teacher. He will doubtless forever take a place of honor, if not the first, among the grand masters of the royal game. Furthermore, he makes a fine impression independently of chess. He is very amiable and modest, but has the proud self-consciousness of

his cleverness.
"The second prize winner, the world-renowned Russian, Tschigorin, played, according to my idea, the strongest in the tournament, From the beginning until almost the end of the contests it was he who had the best chances for the first prize. In the last round but one, when within easy reach of the coveted trophy, he was wrecked. He was in very poor condition. He lost to Japowski in sixteen moves and lost the first prize, which would have been a worthy re-

TOLD BY LAWYERS.

The Green Justice, the Country Attorney, and the Wife in Trouble,

up-town hotel talking over their early ex-

periences. The conversation was opened by the

of the old-style lawyers who relied for winning

their cases, not on their knowledge of law, but

"The first time I ever heard him was in the

case of a man who was on trial for shooting into

a party that had come to 'horn' him, a form of

country celebration that you have probably

man from up the State remarking:

Some gray-baired lawyer-politicians sat in an

ward for his powerful play.
"Lasker, who received the third prize, showed "I see that old Dennis Keeny has just died up in my native town. He was one of the last in this tournament, for the first time, that he is a very strong player. All his former performances have been made great by means of adver-tisements. His match with Steinitz does not in on their acquaintance with human nature. He was one of the best specimens of the class, too. my opinion, deserve the importance which Stories of his retorts and witty sayings are told all over his own and the adjoining counties. people attach to it, for Steinitz is an old man. True, he has acain won a place of honor, a prize, but if one looks over his games, it will be found that he mines his old sharpness and exactness, while his eccentricities are still greater. However, he played a wonderful game

A Kentucky Schoolbonse on Wheels.

There is a schoolbonse in Madison county built on wheels. When night comes a pair of mules pails it to the home of the trustee, and when morning comes carries it back to its day location. The mules go and come on schedule time. If the school ha slittle slow about dismined in the evening it is more than ant to get hauled away. A day's supply of water and wood is put abound by the trustee every morning. The tracker bearist with the trustee, and gets a ride "accordin" and accorde. The only stop the house makes is going to its locations of mornings and that has a point where a large sim tree stabile—a day's supply of switches is thus ascured.

Appetinities of the Committee of the Com